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Design Awards Issue
Fall 2005


Official Journal of the Florida Chapter of the American Institute of Architects





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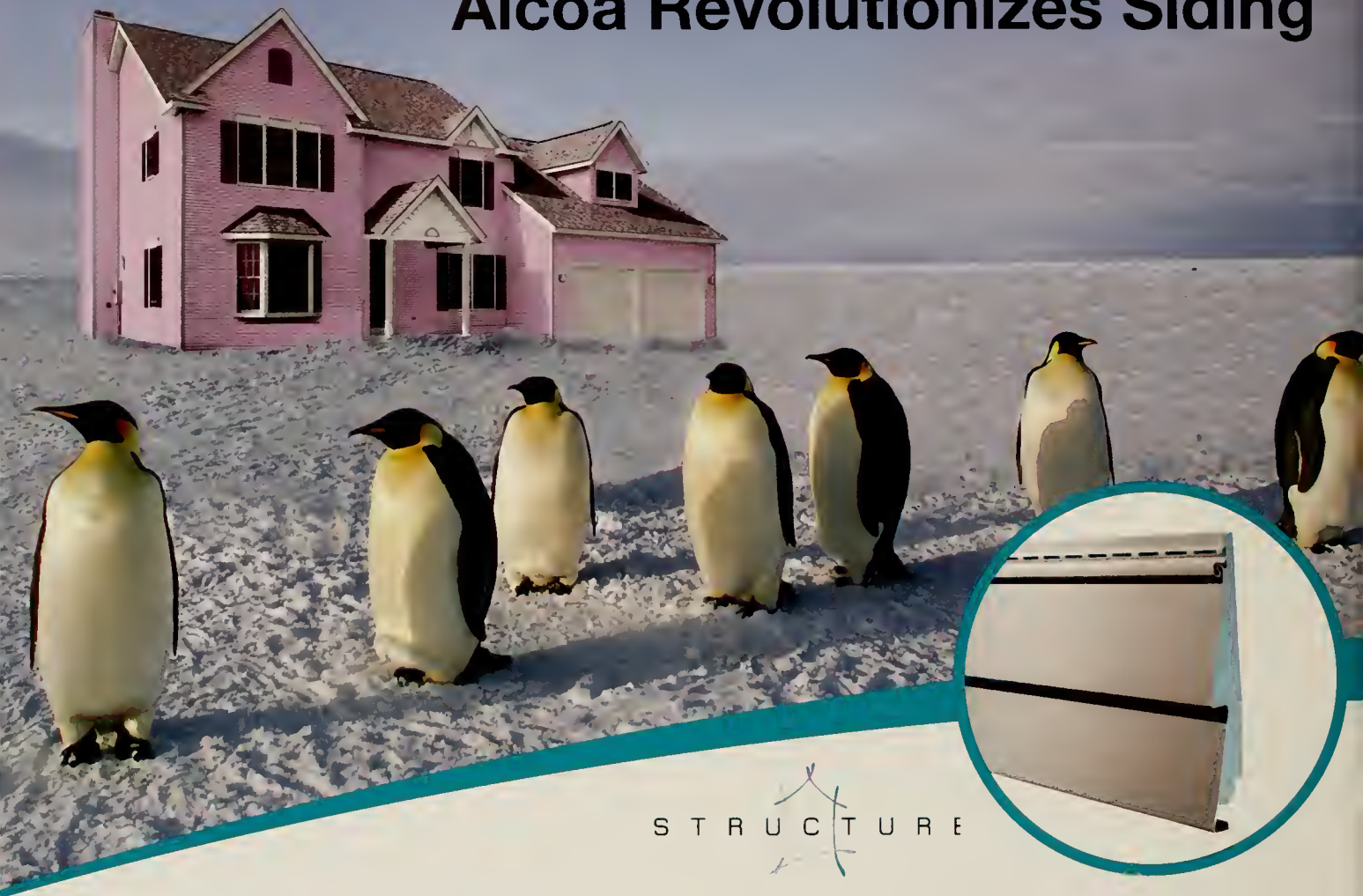
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*On the cover: Cover photos of the University of South Florida, Psychology/Communication Sciences and Disorders
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Editorial / diane d. greer

Each year, the Fall issue of *F/C Architect* becomes the vehicle for publicizing the projects that have been recognized with design awards and the individuals whose noteworthy careers and dedication to the profession warrant recognition. But, to be honest, as I write this editorial, my thoughts are being pulled in another direction. Specifically, I refer to the suffering and devastation along the Gulf Coast that has kept me glued to the 24-hour news channels for almost a week. Curiously, I find myself wondering about the relationship between the destruction of so much of the built environment and the recognition of good new design. Here are a few thoughts.

The Awards

The 2005 Awards for Excellence in Design were juried in Italy and I was curious to see what projects would interest European architects who are sensitive to an historic urban fabric. The results were interesting.

First of all, there were more projects recognized than in any year since I joined the Association in 1979 and maybe more than ever in the history of the program. Second, most of the projects were in South Florida and third, the jury comments were more revealing than usual as to why the projects were selected. With most juries, it's pretty easy to decipher where its interest lies. This time around, it was clear that all the jury members were longtime academics with knowledge of architectural history and theory. The jury's assessments of the projects were thoughtful and in many cases, highly theoretical. For example, they refer to buildings, appropriately I believe, as "cultural artifacts." They use the word "dialogue" a lot, citing dialogues between buildings and nature, between parts of buildings and between interiors and exteriors. The jury was clearly aware of the architectural history of Florida, at least of South Florida, because in several cases they referred to the appropriateness of a structure to a particular historical tradition or location.

As overwhelming as the sheer number of winning projects was, I am convinced that the jury took great care to study the submitted projects carefully and explain the rationale behind its selections. That has not always been the case. This year and I found myself reading the comments and then revisiting the projects, looking at them through the jury's eyes and appreciating the "powerful volumes, poetic expressions and spatial organization" of the buildings. Bravo, architects and jury members!

The Storm

The human tragedy in the aftermath of Hurricane Katrina is being played out in a city that I know and love. New Orleans is but a microcosm of the damaged Gulf Coast and is no more important in terms of the loss of life and property than Biloxi, Mobile or any other coastal town. But to understand what the destruction of New Orleans represents for me is to comprehend the potential destruction of a culture and energy that can't be found anywhere else in the U.S. Without stating the obvious, there is much about New Orleans that will be missed for a long time to come. Some things are irreplaceable, the architecture of the city being one of the most notable examples. At this point, we can only hope that the buildings around Jackson Square, the French Colonial houses in the Quarter, the homes in the Garden District, the shot-guns, Creole cottages and public buildings withstood the storm and can be repaired. They cannot be replaced.

In the next few months, huge sums of money will pour into New Orleans to begin rebuilding. My great hope is that the money will be spent to rebuild wisely. What's the famous quote being doomed to failure if you don't learn from your mistakes?

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Mickey Jacob, AIA

President's Message / Mickey Jacob, AIA

"For the first time in decades, architects and designers are squarely in the public eye. This presents an extraordinary opportunity for the design community to explain itself, and one hopes, demonstrate that design has value in everybody's life."

Reed Kroloff

*Dean of the School of Architecture
Tulane University*

This quote is from a recent magazine interview with Reed Kroloff and I found it to be particularly timely in terms of what we have been experiencing in Florida and the Caribbean Region in the past few years. Mr. Kroloff's words are just another example of how important it is for architects to engage and take leadership roles in the issues that affect their communities. The visibility that it creates for architects and architecture is also important. In the past two years, the profession has made great strides in promoting the value of good design, but it's only because we, as a profession and as the AIA, have become more active in the public advocacy of architecture. This advocacy has taken many forms, but most notably it has occurred through the efforts of individual architects taking leadership positions. Never before has the profession had a State Senator, two members of the Governor's Cabinet and countless others serving on state or local boards, commissions, committees or holding local elected positions. Because of this, we have been able to 1) get legislation passed that has strengthened the practice act; 2) work on the forefront of Florida's Growth Management issue; 3) lead in the Disaster Contractors Network; 4) actively participate in addressing mandatory construction administration issues, architecture firm ownership requirements and community design guidelines and (4) prepare an award-winning white paper on the mandatory class size amendment. Never before have our members been so active in state and local politics, building relationships with legislators, participating in the nationally recognized "Breakfast of Champions" program, going to Tallahassee during the Legislative Session to lobby on behalf of the AIA, supporting local and state candidates' election campaigns and responding to AIA Florida "Calls to Action." We, as architects, are making a difference and it is our leadership that continues to provide us with the opportunity to help shape Florida into a dynamic, exciting and sustainable place to live, work and play.

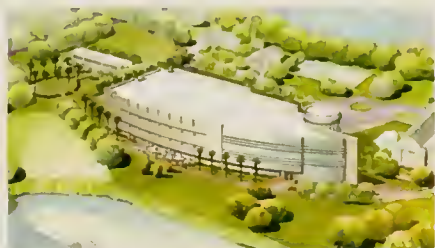
With all of the headway we've made, our greatest impact is still on design. In this issue, you'll see the design projects and individuals who have been recognized for excellence in the 2005 AIA Florida Design and Honor Awards programs. The success of any program can be measured in terms of participation and this year the Association received over 300 entries, of which 10% received awards. More importantly, the awards program showcases the importance of good design in our communities and how we must all continue to be advocates for it. As my term as President of AIA Florida is winding down, I ask that all of you join me in continuing the momentum we are now experiencing. It has been my honor and pleasure to serve the membership of AIA Florida as President and I will continue to work to advocate "Architects as Leaders" so we can use our expertise and knowledge to become a major force in shaping the future of Florida.

As I am penning this President's Message, it is but three days after Hurricane Katrina devastated the upper Gulf Coast. I am proud to report that AIA Florida has been active in the initial disaster response and has been in contact with AIA Baton Rouge. Our Association is offering assistance, as well as working with AIA National, to find ways to help the affected chapters and members get up and operating as soon as possible. I hope all of you will participate in the recovery effort in whatever way you can.

Work-in-Progress

MGE Architects has completed the transformation of Miami's Baptist Hospital cafeteria into an eatery resembling a French marketplace. Using a highly innovative design, the outdated 140-seat cafeteria was expanded into a 420-seat dining facility that offers a variety of different and distinct areas with the design based on the function it serves. Unlike typical hospital cafeterias that tend to be busy and impersonal, the ambiance is relaxing with an understated elegance.

HuntonBrady Architects designed a new educational facility for the Florida Hospital College of Health Sciences. Construction has begun on the three-story building that will be the largest on campus. Designed to compliment the existing nursing building, the 63,500 square foot structure features a sweeping curved facade. Completion is scheduled for Fall, 2006.

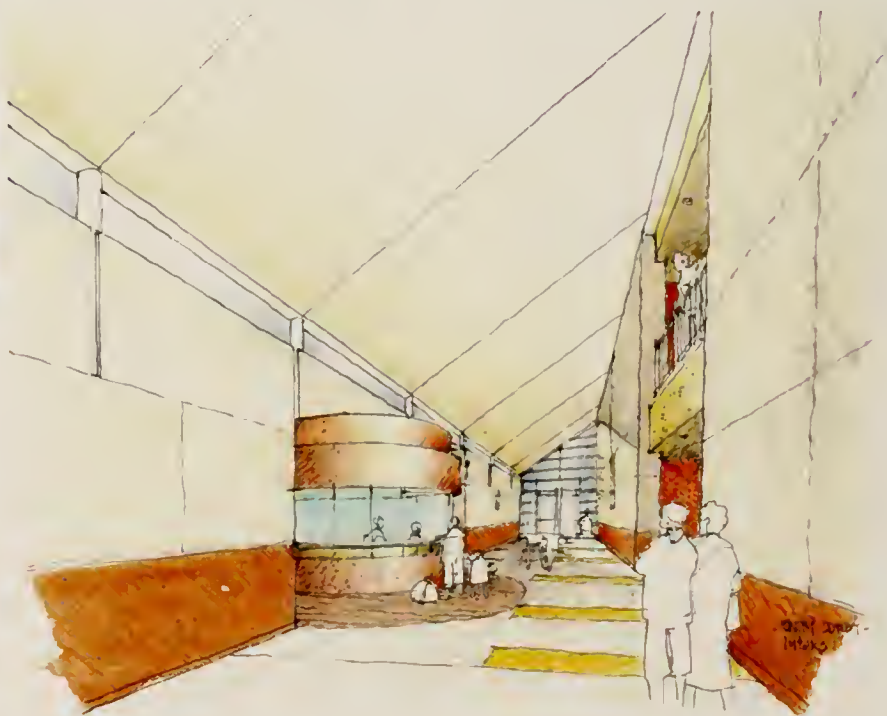


Florida Hospital College of Health Sciences in Orlando was designed by HuntonBrady Architects.

HuntonBrady Architects has been selected to provide architectural design services for the Salvation Army's new Shelter for Women, Children and Families in Orlando. The Salvation Army has launched an \$8 million "New Beginnings" Capital Campaign to raise funds for the facility, scheduled to open in late 2006. HuntonBrady's design for the 23,000



MGE Architects' Baptist Hospital photographed by S B Smith Photography.



HuntonBrady Architects design proposal for the Salvation Army Shelter for Women, Children and Families.

square foot shelter will double the current capacity to 128 beds and it includes family bedrooms, common kitchen and dining areas, counselor and staff offices, a Life Skills classroom and playground.

Slattery and Associates, Inc. design for a 182,000 square foot Class "A" Medical Office Building includes a 450-car parking garage and 16,000 square feet of retail space at the first level. The eight-story building will be connected to Broward General Hospital via a pedestrian bridge connector. Construction will begin this fall with an estimated 16-month building schedule.



Class "A" Medical Building in Fort Lauderdale designed by Slattery and Associates, Inc.



The Johnnie B. Byrd, Sr. Alzheimer's Center and Research Institute designed by HDR Architecture, Inc.



Lakeside Village is a 72-acre mixed-use development in Lakeland designed by Beame Architectural Partnership.

HDR Architecture, Inc. is designer of the Johnnie B. Byrd, Sr. Alzheimer's Center & Research Institute at the University of South Florida in Tampa. The new facility will house eight scientific teams, a clinic, an imaging center and space for community events. Office space, a vivarium, clinical evaluation areas and research labs are included in the 100,000 square foot space. The key feature of the new facility is a four-story, glass-enclosed atrium. Research activities will be conducted in the monolithic lab tower and high-tech flexible research modules have been developed specifically for Alzheimer's research. A glass ribbon of office space for the institute's principal investigators lines the lab tower. The anticipated date of completion is August 2006.

Beame Architectural Partnership is designer of Lakeside Village, a 72-acre mixed-use project in Lakeland, Florida. The project features 650,000 square feet of retail, restaurants, a supermarket, office space and a hotel. A residential component is planned.

The architectural character of the village is inspired by the historic architecture of downtown Lakeland.

JSA of Jacksonville designed the new Police Security Building for the Florida School for the Deaf and Blind (FSDB) in St. Augustine. The facility will hallmark the campus entrance and will house offices, a communications center, an evidence room, records storage and an ID/fingerprinting room. The chief priorities in the design of the project were the safety of the student population and the upgrading of all existing technology, particularly in light of the school's anticipated growth. The

facility is due to be completed in December 2005.

Affiniti Architects, P.A. has been commissioned to design Pier 17 Marina and Yacht Club, a project at the South Fork of the New River in Fort Lauderdale. The project will feature 40 mega-yacht covered slips, "yachtniniums," with 55-foot height clearance; a two-car parking garage for each slip with 775 cubic feet of storage above; and a clubhouse for crew with exercise room, club room, bar and outside pool. As part of the master plan, there will also be a public boaters' park at the west end of the property.



New Dawn Brickell, above, and Reflections on the Miami River, top, designed by Dorsky Hodgson + Partners.

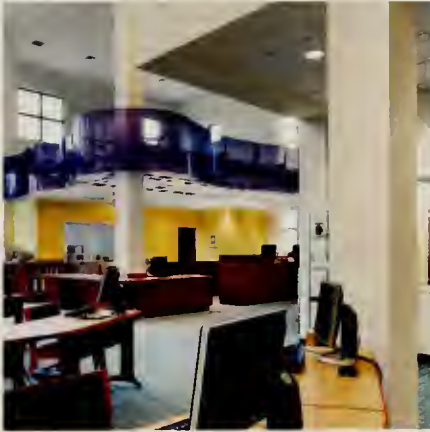


JSA's design for the Police Security Building at the Florida School for the Deaf and Blind in St. Augustine.



A colonial island theme characterizes a new residential design by Bloodgood Sharp Buster Architects and Planners. Front porches, metal seam roofs, attached two-car garages and state-of-the-art kitchens were designed into the 4,000 square foot, single-family residences planned for MiraBay in southern Hillsborough County.

Dorsky Hodgson + Partners has designed two new buildings in South Florida - New Dawn Brickell, a 12-story office condominium in Miami and Reflections on the Miami River, a 24-story, 125-unit residential loft project. In the last issue of *Florida/Caribbean Architect*, a description of New Dawn Brickell was accompanied by a photo of Reflections. Both projects are correctly identified here with apologies to the designer.



FLA/Florida Architects, Inc. provided full architectural and interior design services for two new facilities at Florida Atlantic University in Jupiter. Both the 21,000 square foot Library Building, pictured here, and a 16,000 square foot Classroom Building have expansion capabilities designed into the programs. Photo by Joseph Lapeyra.

Gallo Architects & Development Consultants, Inc. (GADC) has been awarded the contract to design an office center and corporate headquarters for Konover & Associates South, LLC/Sikon Construction Corporation, Deerfield Beach. The \$4 million project includes the complete design of the 27,000 square foot building, including two floors of office space above one level of covered parking that will accommodate 100 vehicles. The client wanted the building to make a strong design statement so the building addresses the fast-moving interstate traffic on its west side and the rural environment of the business park on the east with colorful, bold elements.



Color renderings of Konover/Sikon Headquarters courtesy of the designer Gallo Architects & Development Consultants, Inc.



Beame Architectural Partnership (BAP) has been commissioned to design the renovation of Miracle Market Place in Miami. The project involves the renovation of an existing vacated multi-level shopping center with over 900 parking spaces on the upper four floors. A complete exterior and interior remodeling will

include a new helical ramp to the parking levels and 263,000 square feet of "big box" retail shopping space on three levels. The project is an important component in the revitalization of the Coral Way corridor, the link between downtown Miami and Coral Gables, where significant residential construction is underway.



Phase II of the Health and Life Sciences Center at Florida International University (FIU) in Miami (building on the left) was designed by VOA Associates, Incorporated. The building marks the completion of the Science Quadrangle at FIU. The 100,000 square foot building contains lecture halls, classrooms teaching labs and offices. Photo courtesy of VOA.

News Briefs

Preservation at its Best...and Worst

America's priceless heritage is at risk from coast to coast... and beyond. In the West, the National Landscape Conservation System, encompassing dozens of monuments, historic trails and thousand-year-old archaeological sites in 12 states, is being ravaged by theft, vandalism and unauthorized land use. Far to the North on Alaska's King Island, structures that represent the rich culture of the Inupiat Eskimos are in danger of being washed into the sea. In a 175-mile-long swath of Virginia, Maryland and Pennsylvania, the Presidential homes, African-American historic sites, Civil War battlefields and scenic roads and rivers that make up "The Journey Through Hallowed Ground" Corridor are in danger of being swallowed up by sprawl. And on a hillside in Cuba, Ernest Hemingway's beloved home, Finca Vigia, is so badly deteriorated that experts consider it a "preservation emergency."

These are just four of 11 sites the National Trust for Historic Preservation has placed on its 2005 List of America's Most Endangered Historic Places. Sadly, in Florida, the Belleview Biltmore Hotel in Belleair made that list. Built in 1897, the "White Queen" has welcomed presidents, tycoons and luminaries through its many years of operation. Unfortunately, as with many hotels, its prime location is attractive to developers who want to cash in on the real estate values by converting the site into residences. Protection under local law is very limited and Florida is at risk of losing this icon of Southern hospitality.

The good news for Floridians is that the Bridge of Lions in St. Augustine was saved in 2003 when the Florida Department of Transportation decided to rehabilitate the historic 1927 bridge instead of tearing it down. The Mediterranean-style structure appeared on the National Trust's 1997 Most Endangered list.



The Belleview Biltmore Hotel is the largest wood frame structure in Florida.

The Nature of Order Now Available

The past century is one in which architecture was "unimaginably bad" suffering from a mass psychosis and creating a form of architecture that is "against life." With that premise and in his continuing quest to challenge the architectural establishment, Christopher Alexander has just published a major work, the four-volume set entitled *The Nature of Order: An Essay on the Art of Building and the Nature of the Universe*, published by the Center for Environmental Structure. The result of nearly 30 years of research, study and teaching, *The Nature of Order* delves into the properties of life itself, highlighting a set of well-defined structures present in

all order, and in all life – from microorganisms and mountain ranges to the creation of good houses and vibrant communities – and showing how these insights will change world architecture.

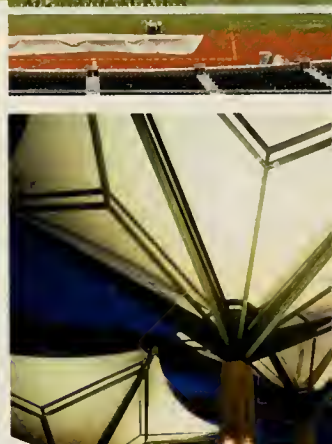
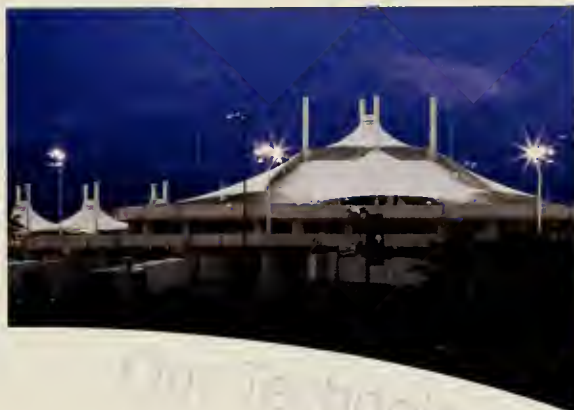
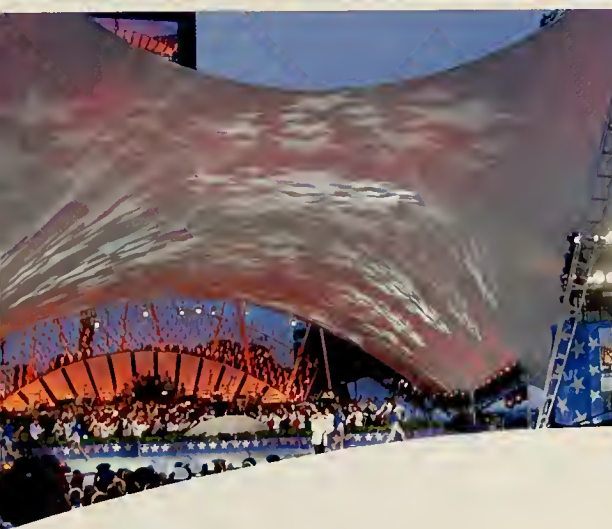
Christopher Alexander was born in Vienna, Austria, raised in England and has lived in the U.S. since the 1950s. He was educated in the sciences at Trinity College in England and took his Doctorate in Architecture at Harvard (the first Ph.D. in architecture ever awarded at Harvard). Alexander became a Professor of Architecture at the University of California, Berkeley, in 1963 and has taught there for the past 38 years. He is widely recognized as the Father of the Pattern Language Movement in computer science and he was the recipient of the first medal for research even given by the American Institute of Architects. He is also a Fellow of the American Academy of Arts and Sciences.

In *The Nature of Order*, Alexander explores the "problem" of our built environment and presents his theoretical framework, a deep analysis of structure and hundreds of worked-through examples of solutions, buildings and town plans to show us what this new theory leads to in real practice. It is done in an effort to "connect us with what's going on in the universe, seen from the point of view of the art of building." The four books, *The Phenomenon of Life*, *The Process of Creating Life*, *A Vision of the World* and *The Luminous Ground* can be read independently or together.

For more information, go to www.natureoforder.com.

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2005 AIA/Florida Awards for Excellence in Architecture and Unbuilt Design Awards

The jury met in the office of Studio Purini-Thermes in Rome. Jury members Franco Purini, Laura Thermes and Carlos Casuscelli selected 27 projects for recognition – 10 Awards for Excellence in Architecture and 17 Unbuilt Design Awards.



Franco Purini



Laura Thermes



Carlos Casuscelli

Franco Purini is a scholar and practicing architect in Rome, Italy. A former teacher at the Institute of Architecture in Venice, he is currently a Design and Research Professor at the University of la Sapienza in Rome. He was the recipient of the Stone Lion at the Venice Biennial in 1982. Architect Purini has published several books, among them, *Around the Shadow Line* (London, 1980) and *Seven Landscapes* (Milan, 1992). He is a member of the Committee of the Academia di Arte di San Luca and of the Milan Triennale International Design Exhibition.

Laura Thermes is Director of the Architecture Department at the University of Reggio. With her husband Franco Purini, they were part of the famous 1980 Venice Biennial "Strada Novissima," designing one of the 20 facades. Her publications include *The Lanciano Project* and a series of *Urban Proposals and Strategies* for the rehabilitation of towns in Southern Italy. The couple has received several design awards in international competitions, among them one for the renewal district of Les Halles in Paris and most recently, for the design of a student housing complex in Rome.

Carlos Casuscelli is an academic counselor for the FPAA, Pan-American Federation of Architects, and a member of CICA, the International Committee of Architecture Critics. A founder and member of the editorial board of *Competition Magazine*, he has been a finalist in competitions that include the International Competition for the New York West Waterfront and the Mainichi International Hi Tech Industrial Design Competition. He received the AIA National Education Honors Award in 1990 with Linda Nelson Keane and Marvin Rosenman.

City of Destin Public Library *destin* DAG Architects, Inc., Destin, Florida

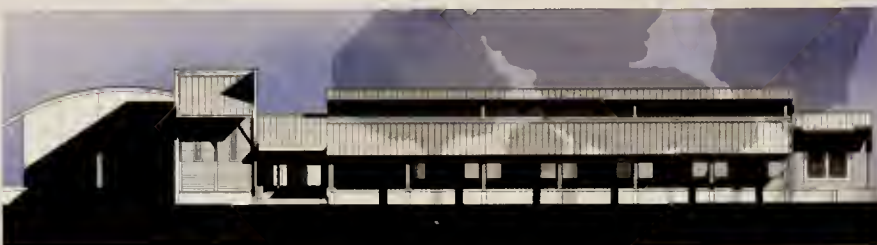
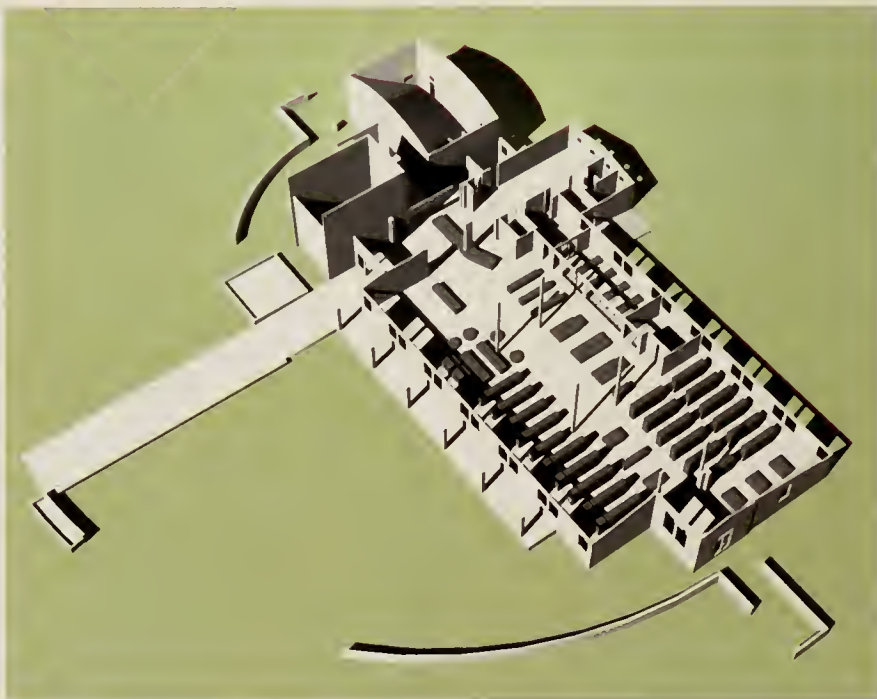
Simply stated, the program for this project called for providing a 13,500-square-foot library space that would also incorporate spaces for meetings, study, multi-media information access, book processing, cataloging, children's programming and the main collection. Located beneath a canopy of live oak trees, the design reaches out and embraces its site with low landscape walls, fountain and sculptures that emphasize the approach for the library visitor.

The design solution draws inspiration from its context, i.e., Destin was a once-fledgling fishing village with its roots in boat building. The lobby is bathed in natural light from the clerestory and the ceiling here is constructed in the same fashion as the hull of a wooden fishing vessel. A compass rose is inlaid in the floor and murals depict indigenous fish and sea turtles. In the meeting room, the eye is immediately drawn to the barrel-shaped wooden ceiling that soars 30 feet overhead, reminiscent of familiar boat canopies.

Jury: "Following traditional concepts and ideas on its exterior, this building surprises viewers with interesting and well conceived interior spaces that, through an appropriate integration of systems and new materials, results in an accurate expression of its time."



Photos by Jack Gardner Photography.





Nielson Media Research – Phase 2 *oldsmar* Alfonso Architects, Inc., Tampa, Florida

In 2004, a jury recognized the first phase of this project with an Award for Excellence in Architecture. History repeats itself as Phase 2 shows the same distinction and quality of design. This phase of the project called for the design of a four-story office building to complete an interlocking master plan for a 2,000-employee corporate campus completed in 2003. The site for the building provides closure for the southern end of the campus and contains 140,000 square feet of office space. The north elevation mimics the existing building with varying colors and completes the enclosure of the central lawn.

The client required inter-connectivity between buildings for security and employee movement, yet the lease agreements and building code restrictions required that the building be separated by a minimum of 40 feet from the existing structures. Thus, an open-air pedestrian bridge connects the third and fourth floors with minimal structure. The south elevation is defined by a four-foot-deep concrete grid that alleviates sun exposure and distinguishes the building from the rest of the campus. The



Photos courtesy of Alfonso Architects, Inc.

recessed portion of the building at the southwest corner reveals the internal communal spaces through window slots of various sizes. A reflecting pool with a bronze sculpture and single support column defines the ground plane and refracts the sunlight across the elevation.

Jury: *"This well-conceived design is distinguished by the elegant overall expression in which the four corners of the main facades find their culmination in the large space of the reflecting pool."*

DESIGN

A W A R D S

excellence in architecture honor award



Crandon Park Golf Course Clubhouse *miami*

John R. Forbes, AIA, Forbes Architects, Coral Gables, Florida



Program requirements for this project included the technical challenge of providing a basement for the storage of golf carts. Since the building site is on an island where the difference between the top of the grade and the water table is less than two feet and the base flood elevation is two feet above grade, waterproofing and a flood barrier had to be designed. There are 12-foot thick concrete walls in the basement to resist hydrostatic pressure and reinforced concrete walls for the ground

floor. The roof structure is composed of exposed southern pine heavy timber trusses, southern pine wood decking and a standing seam metal roof. Windows are operable casements that meet hurricane impact requirements.

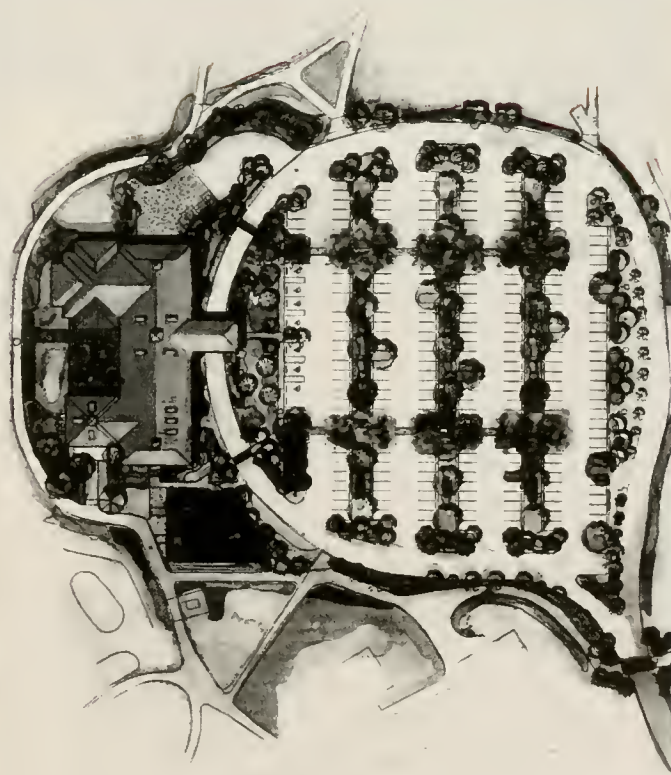
Other programmatic imperatives included a Pro Shop that had to be designed as a retail environment with a view of the first tee, the starters' shack and golf bag drop area. In addition, the restaurant was to act as a standalone facility with ease of access

for golfers and the dining room was to maximize views of the course. A veranda that highlights important views and admits indirect natural light while limiting harsh sunlight surrounds the new Pro Shop.

Jury: *"The most significant achievement of this work is the refined recovery of the local building methods and traditions expressed at a scale that allows for a controlled and convincing monumentality reminiscent of the classical tradition."*



Photos by Steven Brooke Studios. Site plan courtesy of the Architect.



The Lawton and Rhea Chiles Center for Healthy Mothers and Babies, University of South Florida (USF) *tampa*

Rowe Architects Incorporated, Tampa, Florida



Photos by George Cott and Rick Rowe, AIA.

In response to a program calling for a 17,900-square-foot office building with conferencing facilities, the architect designed a modern Florida building representative of the University of South Florida's (USF) high quality research and teaching efforts. The Center also reflects the dynamic and progressive characteristics of USF's Tampa campus. It is a responsible, energy-efficient building, light in color and well protected from the harsh sun and rain. The materials are compatible with and compliment USF's physical environment. The building is primarily transparent in nature to allow daylight to filter through the office and conference spaces. South-facing

exterior glazing is protected by an adjacent covered walkway and sunshades. These sunshades are supported by steel framing integral to the concrete walkway columns that enclose the quadrangle.

The building plan is organized around a two-story lobby/reception space. The main entrance is set into this space and serves as an architectural icon and secondary entryway to the campus. The lobby entrance is easily identified by its cantilevered roof and transparent glass walls. The interior space includes a monumental lobby stair and a double row of structural columns that continue the cadence of the palm colonnade that begins outside the south entrance.

From the stair in the lobby, a bridge leads you to the second floor reception space and another conference room overlooking the quadrangle.

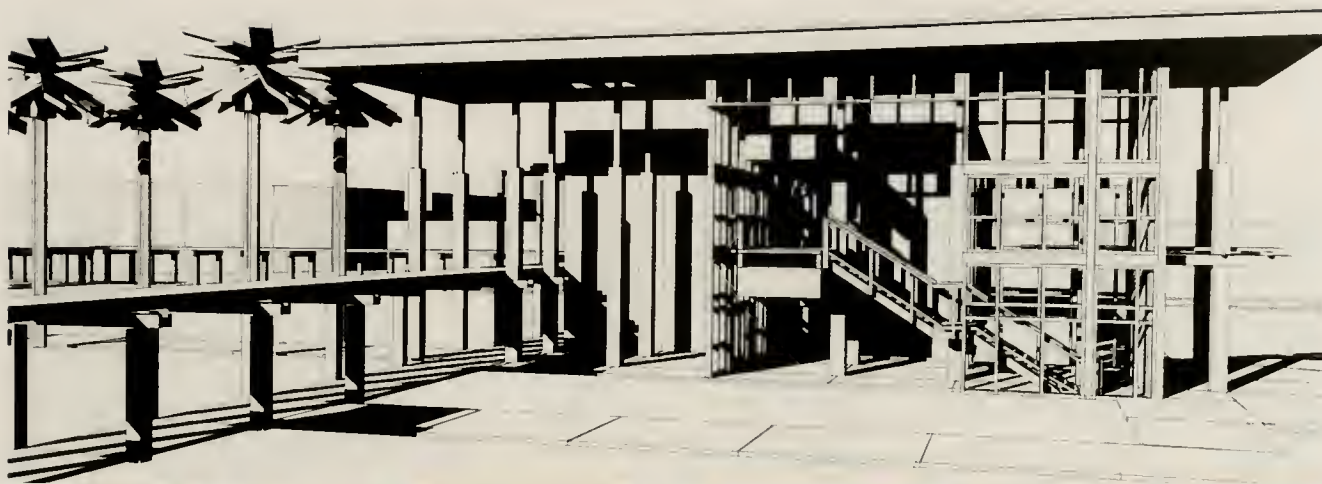
The jutting roof over the lobby entrance is the compositional counterpart of the cylindrical stair in the quadrangle. The two components play off each other, enlivening the building with a metaphor of its program.

Jury: *"The articulation and superimposition of the vertical components of this structure describe with clarity the 'constructive logic' that supports the image of this building, as well as its varied and diverse spaces."*

DESIGN

A W A R D S

excellence in architecture honor award



Miami Beach Public Library *miami beach*

Borrelli & Associates, Miami, Florida

in association with Robert A. M. Stern Architects

This building is located on the northern edge of the Miami Beach Art Deco District. Art Deco elements, massing and proportions were intentionally incorporated into the design as a means of making the library a vibrant part of the district. Elongated windows penetrate the reinforced concrete and stucco structure. The main entry is flanked by glazed terracotta panels etched with abstract wave motifs typical of the Deco period. The entrance is topped by an oversized canopy bearing simple iconographic signage.

The first phase of the design involved master planning for a new community center that would ultimately include an expanded and renovated art museum, a new home for the Miami Beach Ballet, a new public library and a park. The design team carefully developed the library program with the County to insure that the building would properly serve the community. In addition to a large reading room and children's



Photographs by ESTO (New York) and Thomas Delbeck (US).

library, the designers provided a grand multi-purpose room for library readings, community group meetings and public performances. In order to take advantage of the climate, an exterior reading room with alarmed gates was created at the northeast corner of the building, allowing patrons to use library resources outside without leaving secured spaces. Finally, the program was expanded to house an extensive

archive on the history of the area that includes documents from the early 20th century.

Jury: "This building is a cultured interpretation of the Art Deco vocabulary. Rather than falling into mere component citations, it reinterprets them with rigor and refinement. The internal courtyard introduces an element that enriches the program as well as the neighborhood."



University of South Florida, Psychology/Communication Sciences and Disorders Building *tampa*

Alfonso Architects, Inc. Tampa, Florida

As the inaugural building in a new campus district, this educational building had the charge of defining a language that interprets the existing campus vernacular while establishing both individual and district identity. Situated between the Fine Arts and medical districts and bounded on the north by a new pedestrian and vehicular corridor, the parti developed as a figurative and literal bridge.



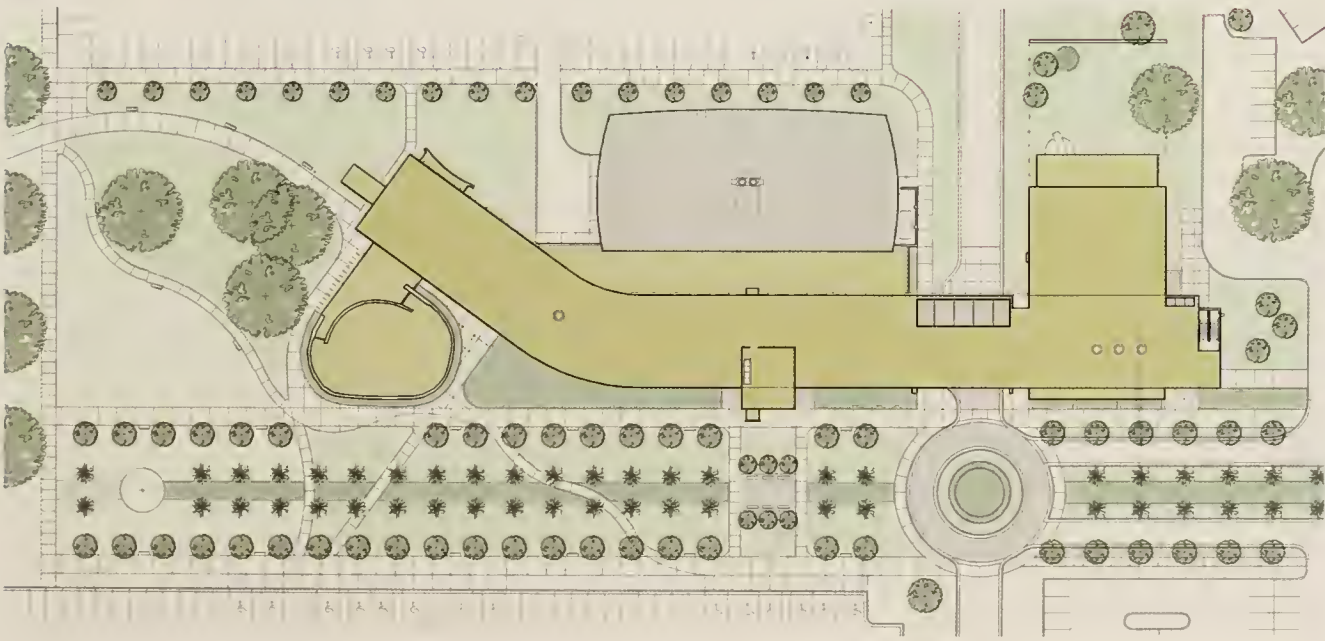
Photos by Al Hurley

The building evolved as an east-west linear "bar" stretched along the pedestrian corridor with the programmatic split occurring over the existing road and utility easement. The 550'+ long bar peels away from the pedestrian corridor in response to the park and the Fine Arts complex to the east, thus allowing the auditorium to develop an identity. The pedestrian experience is enhanced by a carved arcade along the entire length of the north elevation, interrupted only by the full height space of the main lobby. The "bridge" between the colleges is defined by a single communal space (the break room) that allows the faculty to interact and exchange ideas.

The 110,000-square-foot program is segregated into three distinct layers: the public and student population on the ground plane; research laboratories in the body of the building; and administration and faculty offices on the upper level.



Jury: "This building is configured with linear volumes organized with a spatial rhythm that becomes the cornerstone of the campus. This elegant work has been executed with a great deal of detail, understanding of materials and formal rigor."



Jacksonville Museum of Modern Art *jacksonville*

A Collaborative Formed to Provide Comprehensive Design and Construction Services

Steering Committee: Walter Q. Taylor, FAIA, Chairman, Larry Ponder, AIA, Robert Broward, AIA, William Morgan, FAIA, Preston Haskell, PE. Committee Members: David Laffitte, AIA, David Engdahl, AIA, Ted Pappas, FAIA, Martha Taylor, AIA, Peter Rumpel, FAIA, Robert Woolverton, AIA, Allen Wilson, AIA, Michael Dunlap, AIA, Tri Vu, AIA, Herschel Shepard, Jr., FAIA, Kenneth Smith, FAIA, Lori Avampato, IIDA, Larry Wilson, ASID, IIDA, Janice Young, FIIDA, ASID, Kim Sutton, ASID, IIDA, Lucy Williams, Kate Boruff, Jennifer Harmon, AIGA, Scott McLucas, George Leverett, PE, Paul Krutko, Peter Novak, Walter Campbell, Ronald Masters, AIA, Jimmy Barker, PE, Rick McManus.



Jacksonville's new Museum of Modern Art evolved from the restoration and adaptive reuse of a six-story downtown building constructed in 1927. Sited on the city's main downtown civic plaza, the design imperative was to restore a significant historic commercial building and allow it to help define the plaza along with other historic structures.

Perhaps most interesting about the project was the way in which it was accomplished. A Museum Design Collaborative, composed entirely of volunteers who donated their time, was formed and the members met in weekly charettes. The design concept that emerged

included restoring and preserving the exterior façade for the integrity of the building; restoring the interior to its original structure and interior features; developing a loft concept that would provide open space with hanging walls, pedestals and fixtures and bringing the building into code compliance. In addition, the U-shaped building was infilled with an atrium that provided a unified interior architectural experience for the exhibition of large works. The atrium also serves to connect the three main floors. A 130-seat multi-purpose theatre with seating extending down into the basement was constructed below the atrium.

Jury: "With great simplicity, this adaptive reuse saved an important downtown building, utilizing its generous internal spaces for functional uses of community interest."



Photos by Neil Rashba.

Brown's Hotel *miami beach*

Allan T. Shulman Architect, Miami, Florida

This hotel, built in 1915, was constructed with concrete columns on the ground floor supporting a wood frame, wood clad second story and roof. The renovation maintained the existing structural logic of the building along with its capacity for self-ventilation that is so appropriate to the Florida climate. One of the challenges facing the architect was adapting the original wood frame structure to contemporary building codes and commercial requirements. Since no clear precedent had been set for the rehabilitation of a wooden commercial building, innovative approaches that provided equivalency to the current code were taken. In order to maintain the exterior envelope, a new wall system that retained the clapboard siding was used.

The adaptive reuse of this small hotel as a mixed-use

facility required an addition to accommodate programmatic changes. Kitchen space and more hotel suites were put in the addition while a ground floor restaurant, outdoor dining and a small inn were provided in the original building. To fully reestablish the look and feel of the original building, and because the ground floor concrete pilings were disintegrating, the building was stabilized, lifted and moved back 15 feet. This allowed for the development of a stronger foundation and the reconstruction of the front porch.



Photos by Robin Hill Photography.

Jury: *"This project pays homage to the past in a way that is very thoughtful. This seems a very unusual building for the area and as such, makes a particularly interesting statement about good historic preservation and adaptive reuse."*



Miami City Ballet *miami beach* Arquitectonica, Miami, Florida

This structure, designed to house a dance company, relates in scale and detail to adjacent buildings in the city's Cultural District. Revealed through its architecture, particularly the curved facade, are the dance movements that occur inside. Its massing reflects the orthogonal volumes of the six ground floor dance studios whose walls are canted slightly toward the park across the street. An undulating front volume sweeps around the corner, containing the main entry lobby, an exhibi-



tion hall and open terraces for the suite above. Five structural bays, reflecting the massing of the ballet studios, form a three-story urban edge along the park. The building has a shaded entry plaza at the corner facing the park and the ocean. It incorporates seven studios with 26-foot ceilings. Five of the studios have glass window walls to allow public viewing from the sidewalk. Two of the studios have a collapsible wall to allow conversion to a performance venue.

Jury: "The *genus loci* of Miami Beach is clearly manifest in this building. The result is a formal dialogue of contradicting regular and fluid forms. Especially noteworthy are the spatial proportions and strong architectural character of the rehearsal halls."



Photos by Dan Forer



Eden Roc Renaissance Resort and Spa Renovations *miami beach*

Spillis Candela DMJM, Coral Gables, Florida



Photos by Don Riddle.

One of the most important aspects of this project, according to its architect J. Emilio Bonilla, was having the opportunity of presenting the project plans to the original designer of the Eden Roc, Morris Lapidus. A true historical landmark, the 350-room resort has been a luxury destination since the 1950s. The ultimate goal of the project was to restore the facility to the original Lapidus concept while simultaneously updating the hotel to current hospitality standards. The \$24 million makeover stripped away the more unfortunate aspects of intervening "improvements," as was the case with a thick coat of glossy white paint that had been put on the lobby's Brazilian rosewood columns.

Phase I incorporated a new front entrance to the hotel, a new reception area, bar, lobby, exterior color scheme, landscape and pool area. Phase II includes the restoration and

updating of the Conference and Meeting Rooms, Ballrooms and pre-function areas and the renovation of the existing Business Center. Phase III will include the renovation of guest rooms, new penthouse suites and pool cabanas. The resort's new bar occupies much of the soaring space off the lobby. In its new incarnation, the lobby is awash in contemporary colors such as pale gold and plum. At the same time, it has been returned to its original "classic" form, including a handsomely restored staircase.

Jury: "This project is a good example of how it is possible to avoid the signs of physical degradation caused by time and unfortunate modifications by paying attention to past forms and spaces in order to recapture the original spirit of the building."

Fairchild Tropical Botanic Garden Visitor Center *miami*

Duany Plater-Zyberk & Company, in association with Joanna Lombard, Miami, Florida

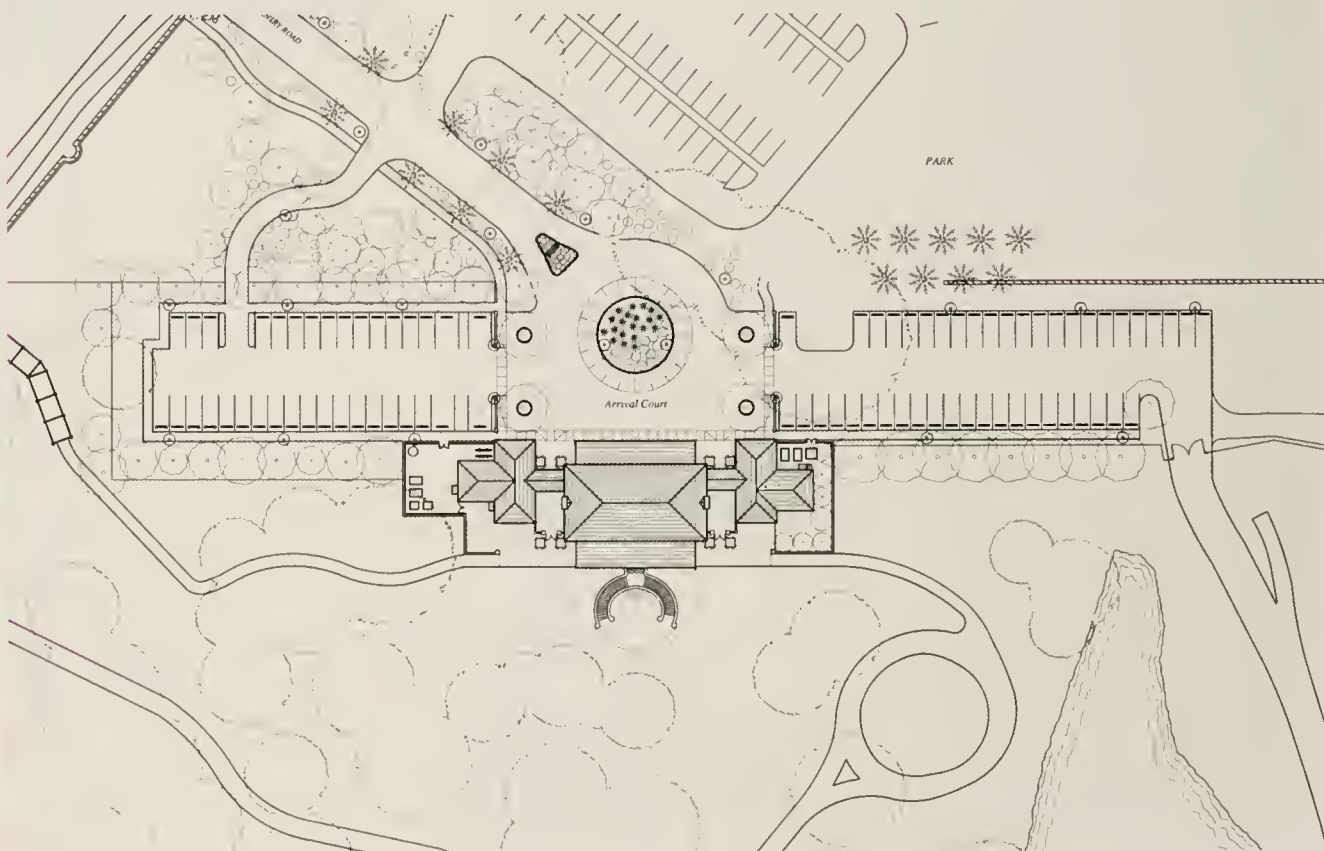
Perched on an ancient oolitic limestone bed known as the Atlantic Coastal Ridge, the new Visitor Center at Fairchild Garden draws upon the architecture of Florida's pioneers in its site, organization and language. The formal simplicity, porches and stone recall the Garden's architectural legacy. Rusticated limestone forms the porch columns, staircase and garden walls, while cut key-stone is used on the building face.

The height of the limestone escarpment on which the Center sits offers views and accelerates the southeasterly breezes that cool the porches. The technology of the structure is derived from traditional masonry construction augmented by keystone cladding. Maintaining a single-room depth and long porches along the major facades, the building is protected from the intense heat of the Florida sun as well as wind-driven rain. The building is also woven into the site through the use of limestone throughout the Garden and through the articulation of the building as a central volume flanked by smaller structures. The T-shaped plan of the flankers ensures the single-room depth that enhances cross-ventilation and aesthetically presents a slender façade toward the Garden.



Photos by Robin Hill Photography

Jury: "This Center follows the historical Caribbean tradition in which local materials and technology are employed, along with building placement, to protect visitors from the hardships of climate. The interior spaces have a distinctively elegant tone that integrates the public art and architecture with great subtlety."



Strang Residence *miami*

Max Strang Architecture, Miami, Florida



Photos by Max Strang, AIA

Designed for a young couple with a passion for tropical botany, this home is shielded from South Florida's intense sun and frequent downpours by an industrial steel canopy that floats delicately above the second floor terrace. Aside from creating a functional space below, this canopy drastically reduces the solar-heat gain of the house, thus lowering its energy consumption. Clearly built for the subtropical climate, the three-bedroom house has a sense of timelessness, engendered, perhaps, by the fact that the second floor has open air and a tree canopy where the walls would normally be. The simple, modernist home, 155' long, but only 24' wide, stands amid lush plantings of palm, bamboo and fruit trees.

Color, texture, light and shadow play off each other on the long second-floor terrace with its ceiling of industrial steel beams and corrugated sheathing. The natural oolitic limestone used on the exterior finds its way inside where the living room fireplace and the sober master bedroom also use the textured stone. By fusing regional architectural elements with modernist principles, the home responds to the climate and the environment, as well as to local traditions.

Jury: "The well-emphasized rhythm of the roof structure accentuates the linear quality of this private home where the relationship between interior and exterior spaces is manifest with great simplicity. The basement of local stone protects private living areas from the harsh climate."

Hoenle/White Residence *sarasota*

Guy Peterson/Office for Architecture, Inc., Sarasota, Florida



This 2500-square-foot single story residence is a simple L-shaped plan that has public space in one leg and private in the other. All the major functions are oriented toward a central courtyard with a swimming pool and entertainment space. The roof floats over the courtyard on both interior legs of the "L" to provide covered exterior space. The minimalist interior is reduced to the simplest materials, including exposed block, concrete floors and plywood walls. Privacy is important, so the house has a special opacity from the street while becoming transparent in the private courtyard.

The bedroom wing has a central plywood volume running lengthwise through the leg of the "L." The guest bedroom, master bath and master bedroom were all designed as independent spaces, but with a transparency between them created by the glass clerestory windows used throughout the house.

Jury: "This building is a reinterpretation of the typical courtyard house. Here we see the Miesian paradigm and the values of the Sarasota School are reinvented with great compositional skill and an excellent sense of formal synthesis."



Photos by Steven Brooke Studios

Heron Creek Middle School *north port*

Siebert Architects PA, Sarasota, Florida



In response to the requirement that this school provide a mature environment that would encourage students to act responsibly and prepare them for high school, the architects designed a campus that is clearly organized and orderly. The plan also allows for easy observation of student movement on campus. To fit playing fields, buildings and the other required elements on site with room for future buildings, a compact campus design based on team teaching was developed. The two-story classroom buildings are aligned and articulated with breezeways that have raised roof forms and allow for cross circulation. All of the campus buildings use a limited palette of materials and repetitive forms to establish a clearly articulated, orderly and controlled environment. Color is generally neutral with colorful interventions at key locations.

Jury: "This school is composed of austere volumes derived from a subtle interpretation of America's modern architectural language. It has a strong relationship to the existing landscape where the natural qualities of the wetland are a counterpoint to the abstract expression of the building."



Photos by Siebert Architects

Gorski Residence *boca grande* SeibertArchitects PA, Sarasota, Florida

The program for this house includes capturing views of the natural environment and providing a place of casual elegance for the owners and their family. Guest quarters are separate and capable of functioning independently. The owners wanted a "great room" for entertaining and a house filled with natural light.

The house is designed as an open pavilion with expansive views of the water and the mangrove preserve. Internal space is organized around the central volume flowing freely from area to area. Openings are aligned throughout the house so that spaciousness is not curtailed. Diffused light fills every space and spills into the central volume through the folded roof form. The house carefully balances openness with clearly defined spaces using architectural features to define boundaries. Structural dynamics are



expressed with column and beam forms and sheathed roof girders.



Photos by Dan Forer.

Jury: "This house interprets and renews the idea of an open pavilion as one of architecture's permanent precedents. This model was developed with a clear definition of 'structure' as the primary generator of space."



Villa Allegra *miami beach*

Oppenheim Architecture + Design, Miami, Florida



This 9,000-square-foot residence represents the transformation of a 1960s ranch-style house into a flexible infrastructure for its residents. Although minimal alterations were made to the existing wood structure, multiple rooms were added to create a striking overall effect. The house is entered through billowing curtains and a hanging orchid garden to reveal a 20' x 30' x 20' volume where a reflecting pool and oculus align to illuminate and activate the space. A large room organizes the house into private and public realms. Tremendous spaces with oversized windows overlook the infinity edge pool and canal. A large volume at the rear of the house provides enclosure for outdoor living. A large circular volume contains a pool shower that cascades from 25 feet in the air. The second floor contains a home office, guest bedroom and a secluded courtyard terrace off the master bedroom for private activities.

Jury: "This renewal of a typical 1960's home achieves its expression through a minimal vocabulary that infuses the building with a strong poetic quality."

Photos by Ken Hayden.



Carrollton School of the Sacred Heart – Duchesne Campus

Junior High School Addition *miami*

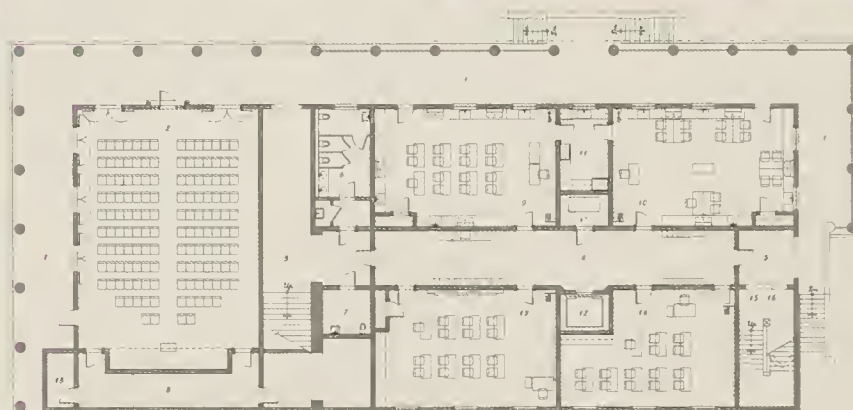
Trelles Architects, Miami, Florida

A new junior high school and required parking was added to an existing private school in which the learning environment is a critical component of the educational experience. This project relates to the character and scale of the existing buildings on campus. The domestic character of the architecture was extended through the use of colonnades, modeled on existing ones, and the formation of an academic "Green" that serves as the physical center of the school community at large. The sloping site is used to create an acropolis for the new building, positioning it with a commanding view of the Green.

The program requirements mandated eight new classrooms, two of which are labs. All are equipped with state-of-the-art equipment for computer-based instruction. The building also houses an assembly hall for 140 people that serves the entire school community.



Photos by Trelles Architects.



First Floor Plan

0 10 20 30 40 50 Feet

Jury: "Sited on an existing campus, this building was developed with a thorough knowledge of local traditions and a strong interest in the architectural expression of building components and systems. The new school helps define the limits of a traditional green by connecting the surrounding buildings through a piano nobile that is supported on a local stone base and with columns similar in size and material to those of adjoining buildings."

Midtown Master Plan with Parcel 2 and Entertainment Block *miami* Zyscovich, Inc., Miami, Florida

This plan was created as a redevelopment strategy for an inner-city neighborhood sited along an historic freight rail corridor. By creating a new zoning overlay district and companion guidelines, the architects were able to shape the built environment as a mixed-use, urban neighborhood, making it among the largest urban infill development projects in the country. The project exemplifies the State's effort to redirect growth away from the Florida Everglades and farmland and toward derelict urban areas. The resulting plan provided economic, transportation, planning policy and urban design strategies to catalyze redevelopment, ultimately supporting the State's Smart Growth and sustainable design policies. When fully constructed, the project will become Miami-Dade County's first urban, mixed-use, compact, infill development with a functional transit system.

Jury: "This is a major urban intervention. Not only does it incorporate a huge site, its impact on the community promises to be substantial. Everyone involved in this project, architects, developers, city officials – deserve a lot of credit."



All graphics courtesy of Zyscovich, Inc.



Urban Master Plan wuhan, china

Spillis Candela DMJM, Coral Gables, Florida



The scale of this site offers the possibility of creating a new center for the city of Wuhan. Located in a unique parcel between the older city center and the Hankou railway station, the sector is unique in being bordered by major north-south boulevards. This proposal is characterized by maximum density and maximum openness, with the open spaces designed to have as much

presence as the buildings themselves. The scheme proposes the creation of clear edges, center, focal points and formal arrangements of buildings, while attempting to respect the scale and grain of the surrounding urban area. The street grid emphasizes connections to the existing network, especially reinforcing the north-south boulevards and the creation of a high-end retail street. An impor-

tant civic space is created with public buildings commanding the corners of a major intersection, marked by a monument and a public plaza. On the opposite side of the site, a large-scale traffic circle is created to organize a complicated traffic situation. Several "neighborhoods" are formed by the roads and developed with a combination of multi-family housing, retail/office buildings, schools, community centers and formal, landscaped open spaces.

Jury: "With great economy of means, this project revitalizes a large part of a town with a variety of buildings, urban spaces and parks. Based on the repetition of similar volumes, this strong experimental proposal is unified by important green areas. A multi-functional mall completes the scheme."



Photos by Gabriel Pons.

United States Federal Courthouse *ft. pierce*

Merrill, Pastor and Colgan in association with PGAL, Vero Beach, Florida



Watercolors by Michael McCann.

The Southern District of Florida required a courthouse to address population growth in its northernmost counties. The courthouse site, a 300' by 300' block, is at the main intersection of a small city in the Florida Sun Belt. The program is for a 100,000-square-foot building that security dictated should sit back from the curb, neither holding the corner nor occupying the center of its site. The architect wanted the building to be symbolic of its importance within the community while reflecting

the difficult symbolic balance between public access and intractable violence.

Jury: "With a powerful volumetric image and a rigorous spatial organization, this project strongly relates to the tradition of the American courthouse. A traditional symbol of American civic values and the spirit of precedents is reinterpreted here with great exactitude."



ICE 2 miami

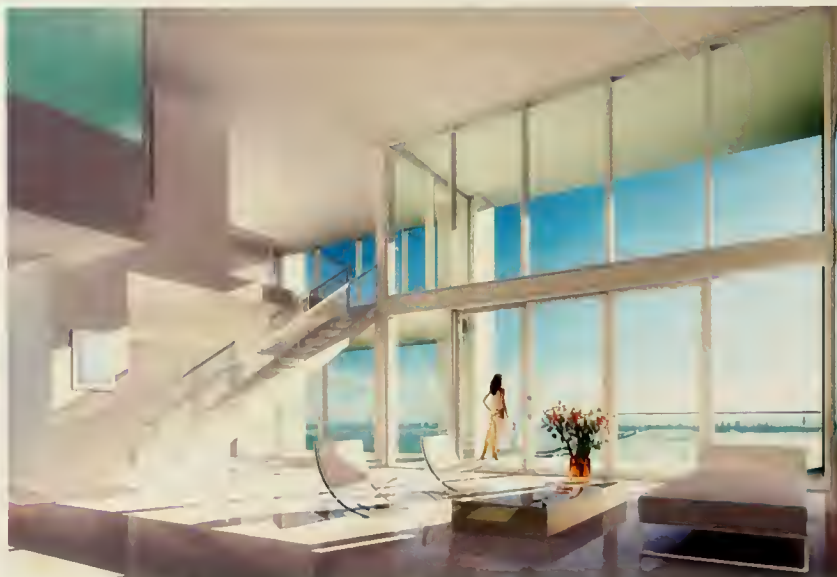
Oppenheim Architecture + Design, Miami, Florida



This tower was designed in an attempt to lessen the imposing scale of a 39-story, 100-unit condominium on a difficult site. In reaction to typical condominium architecture in Florida, this project creates openness at its base. In place of the common parking structure is a grand interstitial space that takes advantage of its tropical context. Existing between interior and exterior, this transparent space becomes the main social core of the building. By dividing the building into horizontal frames comprising four-story modules, the apparent scale of the project is distorted. In fact, the building is comprised of multiple volumetric articulations reduced to their essentials. The main volume is comprised of seven, 40-story components, each with 14 loft units. Designed to maximize the view and for ease of construction, the two-story units are also reduced to their essentials, provid-

ing massive volumes for the absorption of sky and bay.

Jury: "A great formal synthesis distinguishes this tower, whose height and internal complexity are minimized to produce an image that is simple and powerful. The double height apartments generate an interior space that is full of dynamic perspectives and has great natural light."



Photos by Ken Hayden.

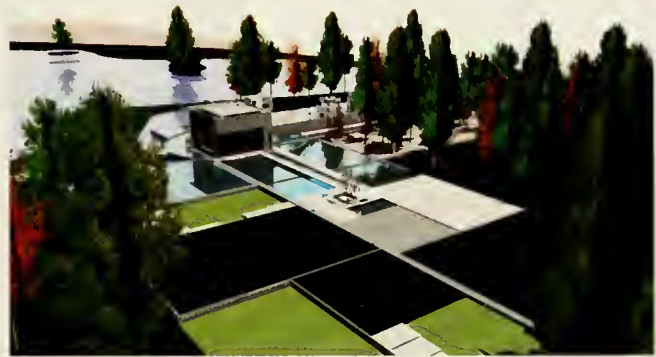
“Storytelling” - Spiritual Conversations Between Architecture and Landscape

Jeet Singh, Sponsored by Gould Evans Associates, Tampa, Florida

Making a connection between a building/human and nature by means of systematic planning and placement of architectural pieces in a given landscape was the goal of this project. In traditional Japanese spiritual architecture, nature plays a key role in which temples situate themselves into conditions that have no natural boundaries. In fact, the buildings open themselves to their surroundings, thus creating a union of equal exchange.

The designer's philosophy is that there should always be healthy civilized conversation between architecture and its landscape. The landscape should be inviting to the architecture, and in turn, the architecture should respond by opening itself to the elements, physically and spiritually. To create harmony, the building becomes a junction for the natural elements of light, water, wind, sky and earth. “Storytelling” was created as a Masters research project for the College of Design, Construction and Planning at the University of Florida.

Jury: *This project makes evident, with great efficiency, a solution between the primary relationship of spirit and matter manifest through a constant dialogue between nature and cultural artifacts.”*



Graphics by Jeet Singh.

The Bronx Museum of the Arts, Expansion and Renovation *bronx, new york*

Arquitectonica, Miami, Florida

The first phase of this project includes new galleries and administration spaces and an outdoor sculpture court. The proposed mid-block structure is part of a larger plan that was designed for additional galleries, classrooms, auditorium, a children's art center and a residential tower that will anchor the corner where the museum currently sits. The design

emerges from the sidewalk as an irregular folded screen made of fritted glass and metallic panels. The panelization into diagonal components emphasizes the depth of the crevices and the resulting vertical zones of metal and glass angle and twist like an architectural origami, demystifying the wall on the street and making it permeable. Internally,

the galleries rise together with the steep solid rock site. Ramps and stairs lead to a series of simple, austere spaces. The pure orthogonal geometry of the galleries is violated only by the expression of the folded façade on one side. The upper gallery opens to a walled-in sculpture garden.

Jury: *“This building can be divided into three parts that become unified by an accordion-like façade that opens, adding tension and dynamism to the urban space. The museum wall, acting as an empty canvas, opens a dialogue with the tower that will be a final addition to the project.”*



Graphics courtesy of Arquitectonica.

VITRI miami beach

Touzet Studio, Miami, Florida

The program for this project is residential and commercial. The retail area occurs as a glass-fronted ground floor element. The residential program rests on the retail layer and overhangs it, creating a sheltered zone that circumscribes the majority of the street-face perimeter of the building. There are 66 two-story units located in two distinct building forms: a curved, crystalline form that fronts the water and downtown Miami and a rectilinear volume that addresses Miami Beach. The palette for the buildings is inspired by the two distinct environments that make Miami Beach; sand, sea and sky on one side and manmade urban elements reflective of the city on the other. The proposed site for this project is at the southernmost entry to Miami Beach.



Graphics by Dbox.

Jury: *"As part of an urban approach to the city, this mixed-use structure adjusts to the geometry of the existing urban block by means of two different volumes that generate a simple and suggestive interior courtyard."*

Mixed Use Development south miami

Touzet Studio, Miami, Florida



Photos by Curtis Woodhouse. Watercolor Rendering/Elevations by Touzet Studio.

This development comprises one city block near the main commercial street in South Miami. The building program consists of ground level retail, a condominium office building and a mix of residential offerings that act as a dense liner around a fully internalized parking structure. The residential program includes a series of row houses along the edge of the development that faces the adjacent

neighborhood. The row houses serve, both functionally and volumetrically, to transition between the two scales and densities. Most of the 55 rental units are flats that are assembled into individual "buildings," each with its own material palette, articulation and details. Landscaped pocket parks are set off from the lobbies of these buildings, serving as transition spaces for the tenants.

Jury: *"This project unifies several buildings into a system of architecture and public spaces that rebuilds the urban block. Characterized by a mix of functions that give complexity and adaptability to the project, it carries the power to help improve and revitalize the urban life of the neighborhood."*

Platinum on the Bay *miami*

Perkins + Will, Coral Gables, Florida



This high-rise building, a 56-story residential development, is located on two city blocks in a residential district of downtown Miami. Construction cost is estimated at \$150 million with total gross square footage of 950,000 SF. The first five levels include garage space for 500 cars and a variety of amenities including indoor racquetball courts, business center, clubroom and screening rooms. The sky lobby located on the fifth floor will access approximately 60,000 square feet of park and resort pool areas, a running track, pool cabanas and children's play areas. Three hundred and twenty luxury condominium residences will occupy the 56-story tower, providing commanding views of the city.

Jury: "This tower speaks to several aspects of "green architecture," including the reuse of rainwater and passive solar control. The building fits into the urban skyline with strength and elegance, acting as a visual landmark capable of reorganizing its surroundings."

Graphics courtesy of Perkins + Will.

Theoretical Project

Dr. Peter Magyar, AIA, Fort Lauderdale, Florida

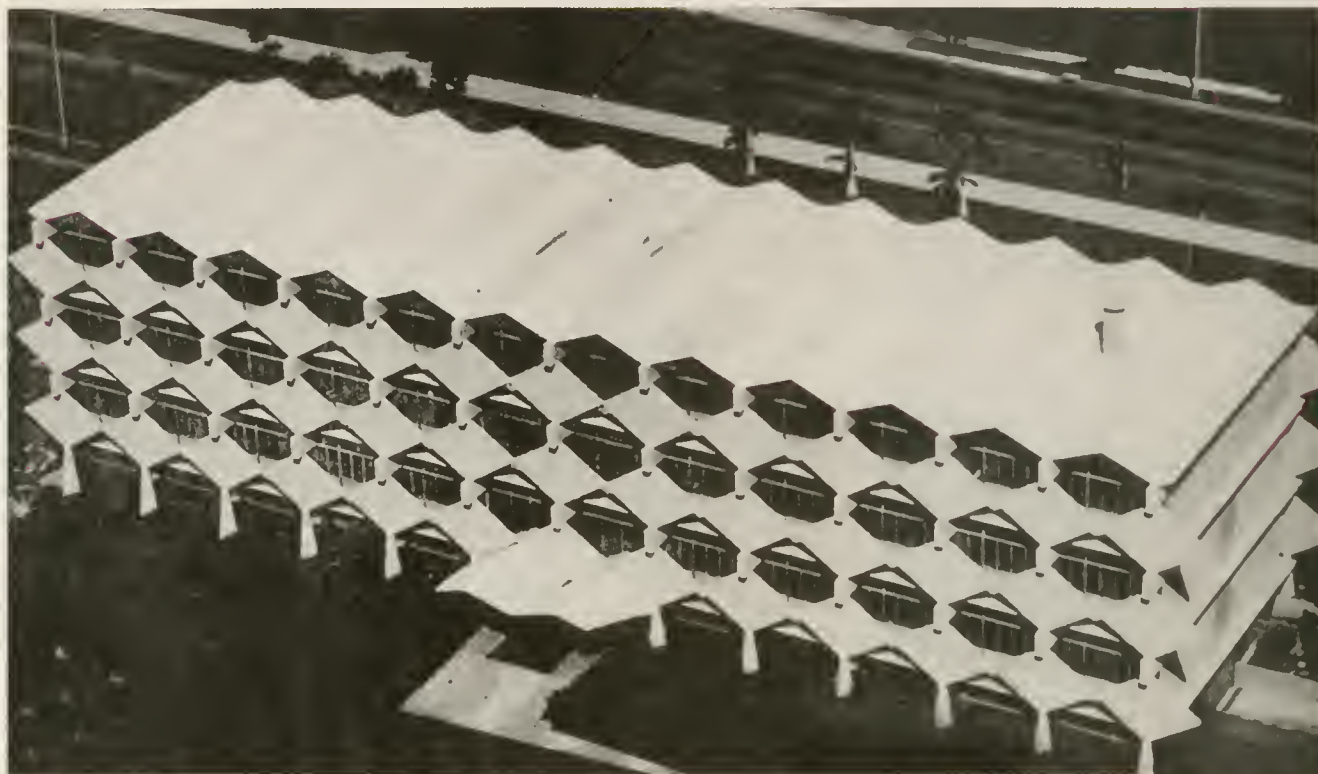


This academic exercise expresses the spirits of John Hedjuk and his reluctant guest, Andrea Palladio, as they roam the hall and cells of this experimental villa. Influenced by the minimalist and archetypal tendencies readable in the works of these immortals, the project intends to explore evolutionary potentials of such design attitudes. In this semi-real, semi-theoretical project, for the interest of experiencing space through vertigo, responses to safety and code requirements were temporarily suspended. The "mortalization" of this building would need but a few changes, without affecting its spatial character. These drawings stand for the manifestation of research in the discipline of architecture. It is an attempt at generating suggestive, open-ended ideas with almost-real constructs.

Jury: "This proposal calls for a metaphysical space where the functional aspects are reduced to complete abstraction. Architecture then becomes a poetical expression of unexpected stairs that are symbolic of human aspirations."

Delineations by Scott Maggert.

**Electrical and Mechanical Workshops for the School of Engineering,
University of Santo Tomas de Villanueva** *miramar, la habana, cuba*
Gutierrez Architects, Miami, Florida



This building, constructed in 1959, was the first structure in Cuba to utilize prefabricated materials on such a large scale. Sited on a major boulevard in Havana, it still presents an imposing image. The significance of this building resides in several important factors that also marked a turning point in the architect's career. These factors included the search for an appropriate model for an academic building, an expressive discourse based on structure and the inclusion of geometric references. Working with a small site to design a building that required large spaces for labs and workshops necessitated a multi-story structure. The building also had to be in harmony with the upscale residences in the vicinity. All of these factors combined to produce a structure embodying simplicity of design and ease of construction. In addition to being economical, the

prefabricated assembly insured that the internal units were equal in size.

Post-tension exposed reinforced concrete was used to erect the building. Limited use of mechanical systems and proximity to the ocean directed the designer to promote cross-ventilation with the use of low wall partitions in an open floor plan. The structural elements can easily be seen from the outside, disguised as a giant geometric pattern of concrete solids and rhomboid voids that diffuse light to the interior. From the system of prefabricated rhomboid modular panels that form a grid that shields the windows to the bold staircase suspended by cables from an upper beam, all of the construction techniques are clearly visible. The building has been in continuous use for 46 years and is currently undergoing restoration.



Photos and plans courtesy of the architect.

Jury: "This building has great historical significance in that pre-cast concrete elements were used with propriety revealing formal and expressive qualities. The structural system allows for a dynamic spatial interplay and metamorphic external expression that, from a critical viewpoint, are an essential part of the history of modern architecture."

The Summerhouse Restaurant *siesta key*
Carl Abbott FAIA Architects, Sarasota, Florida



Photos by John Twitchell.



Constructed in 1975, this restaurant has continued to be one of the most accessible and highly recognized public buildings of the Sarasota School of Architecture. In 2004, when it was slated for demolition, it was described in the *Sarasota Herald Tribune* as a “building more about what is not there than what is. It’s mostly glass and structure, a classic example of what architects can achieve with a good bit of creativity.”

The restaurant is a glass pavilion set in a tropical jungle. It is sited on an island densely populated with high-rise condominiums. From the road, the building is totally concealed by an oasis of green. Dominant throughout the design are the exotic vegetation and large tropical trees. The delicate glass walls used throughout the dining and entry spaces contrast to the solid service core. The contrast of materials – heavy stucco played against glass – generates a feeling of both serenity and strength. The design supplies a series of spaces, some intimate, some grand, and seating for 300 guests. The building wings are composed of 20-foot modules, both to provide a sense of order and create an intimate scale. On the upper level, approached via a curved stairway, is the light balcony that appears to float in the treetops.



Jury: “The plan of this building expresses a clear differentiation between serving spaces, contained in opaque volumes, and public areas, expressed through transparent shapes that connect with the surrounding landscape. The effect of the final expression is one of rigor and simplicity.”



Jack Diamond has been a principal at Rink Design Partnership Inc. since 1998 and was previously President of KBJ Architects in Jacksonville. He has been responsible for the design of many award-winning projects including the Sun Trust Tower, Southern Bell Tower

and the Times-Union Center for the Performing Arts. He received his Bachelor of Architecture degree in 1968 from Ohio State University. He is registered to practice architecture in nine states and is a Fellow of the American Institute of Architects. Community leadership has been a hallmark of his career and he has served as chairman of The Jacksonville Area Chamber of Commerce, the University of North Florida Foundation, Boys and Girls Clubs of Northeast Florida, the YMCA of Northeast Florida, the United Way Campaign and the Jacksonville and Beaches Convention and Visitors Bureau.

Involvement, leadership and commitment to his principles have created a credibility that has led to

Jack becoming the spokesman for the importance of planning, design, awareness and vision in the Jacksonville community. He has received awards for outstanding community service and leadership and advocacy in promoting the economic growth and vitality of downtown Jacksonville. Jack Diamond's principles have shaped his life, determined his interests, established his priorities and provided him with the commitment that has resulted in his becoming the true Citizen-Architect of Jacksonville. These principles originate from his desire to give back to society for the opportunities afforded him by the profession of architecture.

C.T. Hsu, AIA



For 25 years, C.T. Hsu has consistently applied his professional experience to the successful planning and design of mid-to-large scale architectural projects. In addition, he has worked tirelessly to implement programs and services that have a positive impact on the Central Florida region in the important areas of education, economy and quality of life.

Mr. Hsu received his Bachelor in Architecture degree and his Diploma in Urban Planning from Tung-hai

University in Taiwan. In 1974, he moved to the United States to pursue a Master of Architecture in Advanced Studies degree from Massachusetts Institute of Technology. Since establishing his own firm in 1984, he has tirelessly addressed Central Florida's economic development and growth management issues, working collaboratively with designers, business leaders and civic groups. His rigorous efforts in this regard have resulted in a number of leadership positions with the Metro Orlando Economic Development Commission, the Orlando Regional Chamber of Commerce, Goodwill Industries of Central Florida, the Valencia Foundation, Orange County Public Schools and the Asian-American Chamber of Commerce.

His many community efforts have presented Mr. Hsu with the opportunity to educate community leaders about the profession's perspective on issues relating to educa-

tion and growth management. In addition, his "result-focused" activities and speaking and teaching engagements, have significantly raised the architect's profile with the community and its leaders.

On a professional level, Hsu is committed to providing educators with facilities that enhance learning, boost performance, promote community pride and are cost-effective. His firm has received two AIA Orlando design awards in the education category. He is a strong proponent of the qualifications-based general contractor and construction manager selection process for public projects. In that regard, he was successful in getting the state legislature to abandon the "low bid only" for public projects. In 2003, he robustly supported the "Change 4 Kids" Initiative that resulted in a half penny sales tax increase to finance desperately needed K-12 school renovations and replacements in Orange County.

Photographer of the Year Award

John Gillan



Since 1983, John Gillan has been president of South Florida-based John Gillan Photography, Inc. This award represents 20 years of dedication and service to his profession. John is widely known for his outstanding achievements and unique vision as an architectural and interior

photographer. He has played a leading role in the photography and development of the book and exhibit, *Places in Time: Historic Architecture and Landscapes of Miami*, a collection of work took five years to create. It is one of the most sensitive and revealing records ever assembled of Miami's richly historic architecture and natural environment and it conveys an educational message about the heritage of the built environment.

John also created the photography, original Polacolor Emulsion Transfers, for the *Historic Smallwood Store Old*



Photo © Michael Gillan.

Indian Trading Post, an exhibit for which he received a grant from the Florida Humanities Council. The exhibit, which dealt with life at the turn of the century and the importance of historic preservation, traveled to history museums all over the state for more than two years. Years of exhibitions in galleries and museums, published photographic books and critical commercial work have shown John Gillan to be a photographer who is known for technical perfection and conceptual strength. From concept to creation, he takes great care to communicate his vision and create unforgettable impressions.

Builder of the Year Award

The Beck Group



The Beck Group is a Dallas-based full-service builder. The company was founded in 1912 and has offices in 10 U.S. cities and Mexico City. Eighty percent of its annual business volume is from repeat customers, clear evidence of the company's primary focus of seeking long-term relationships with its customers. This focus impacts the way the company is organized and the way it thinks

and works, but foremost, it means that it embraces the customer's perspective and shares its concerns and objectives. Another of Beck's goals is to overcome industry inefficiencies in order to develop a faster building process as demanded by customers' market needs.

Beck has been the recipient of numerous awards, including two previous "Builder of the Year"



Awards from AIA Florida. In the area of community service, the company's philosophy is one that stresses the importance of sharing and giving back to those in need. Through the years, The Beck Group has worked with, and supported the activities of, schools, local charities, mentoring programs and non-profit organizations.

Lourdes Solera, AIA

Lourdes Solera became involved with AIA Miami in 1999 when she was asked to help organize and produce the local newspaper insert that was published to commemorate Architecture Week. The success of that year's event and her involvement in the planning prompted her appointment as Chair of Architecture Week the following year. Under her leadership from 2000 to 2003, Architecture Week has grown from one week to a month's worth of events. The success of this program from an attendance perspective, as well as media interest, prompted changing its name. In 2004, under her presidency of AIA Miami, the event was re-named CELEBRATE ARCHITECTURE.

In 2001, Lourdes was elected to AIA Miami's Board of Directors. The following year she was elected secretary-treasurer of the Chapter and then President-elect for 2003. In 2004, she became the first woman President of AIA Miami since Marion Manley served in 1941. As both a board member and officer of the chapter, she has always stressed the importance of the AIA in the design profession and the community. In 2003 and 2004, Lourdes led the Miami Chapter's Design Awards program to a record number of submittals. To raise the level of design awareness and the quality of submitted projects, the Chapter decided, under her leadership, to open the awards program to all registered architects in the county, not just AIA members. The idea was to foster the notion that AIA represents the voice of all architects. In 2004, while serving as chapter president, one of Lourdes' main goals was to reestab-



lish the Young Architects Forum committee. She strongly believes that the future leadership of the AIA needs to be fostered in young architects and students.

Relationships with the community, universities and allied organizations, as well as state and national AIA chapters, have always been a major source of interest for Lourdes. Serving as AIA Miami's president was a great opportunity for her to engage the community in the organization's goal of promoting design relevance and the role of the architect in that process. She served for several years on the Miami Design Preservation League's Board of

Directors and the City of Miami Historic and Environmental Preservation Board. This year, she was invited to serve on AIA National's Long Range Advisory Planning Group, a three-year commitment with the goal of defining and directing the vision and future of AIA. These organizations, along with her adjunct teaching position at Florida International University, has presented Lourdes Solera the opportunity of promoting the AIA and the profession of architecture as an indispensable part of the community.

Angel Saqui, FAIA

The Gold Medal is the highest award AIA Florida can bestow on one of its members and it recognizes an individual architect in Florida whose career has had a profound impact on the profession. Angel Saqui's career has been synonymous with service to the profession at all levels. He has led and participated in committees at the national, state and local levels and is a past President of the Miami Chapter. He served as a Regional Director of AIA from 1998 to 2000.

Angel's particular passion has been working as an advocate for the small firm, an often-overlooked component in the landscape of professional architectural practice. For many years, he has worked diligently for the interests of small firms at the state and local level. In 1988, while serving as President of the Florida South Chapter (now the Miami Chapter) of the AIA, he was able to create, with assistance from several other chapter members, a Task Force aimed at the equitable distribution of Dade County's work among small firms. Now, he has taken that battle to the national level with his resolution in favor of creating a national "Small Firms Committee." This committee would serve as an advocacy group for the interests of small firms negotiating state and federal contracts, as well as private markets.

In the continuing education arena, Angel supported the introduction of Mandatory Continuing Education by AIA National. This led to the introduction of required Continuing Education in Florida and many other states. Additionally, Angel served on AIA National's Professional Development and

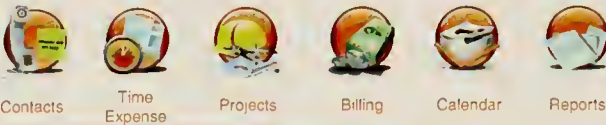


Professional Programs Review Committees. While a member of National's Risk Management Committee, he conceived the idea of creating a Manual of Risk Management and Risk Avoidance, an idea that was accepted by the committee and adopted by the insurance companies. Angel also served for two years as Coordinator for AIA National's Minority Resources Committee.

Through the years, Angel has been honored in many ways for the

depth of his commitment to the profession and the AIA. In 1989, he was elevated to Fellow. The Miami Chapter honored him with its highest recognition, the H. Samuel Kruse Silver Medal for Service. He was inducted into the Miami Chapter's Hall of Fame for Service and in 1997, he was named Outstanding Architect of the Year.

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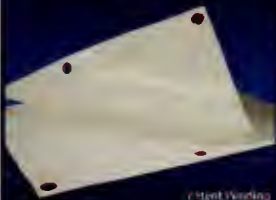
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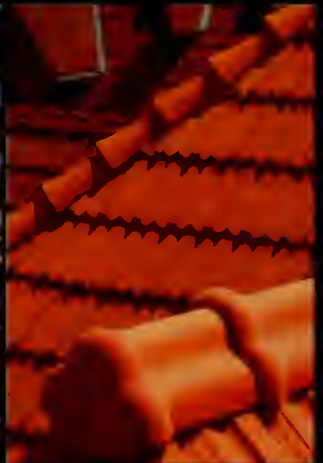
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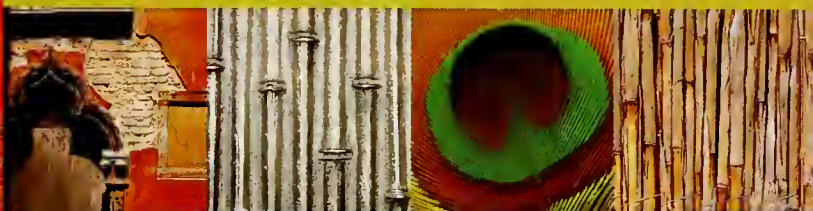
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